

The Daily Movie Magazine

A STUDY IN EXPRESSION



Theodore Roberts, as Uncle Josh in "The Old Homestead," complains of the weather being "gosh-darned hot!"

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

M. M. M.—I can only repeat that I have no definite information where those scenes were made, though I believe in New Jersey. I cannot understand why the company did not answer your letter. You're another of those I have to thank for the information on Miss La Bache.

"Kiss Me" writes: "Oh, Mr. Neely, I've completely changed. I'll never knock the movies again. You see, like a lot of fans, I never realized what a lot of smart business comes to put over the dumb drama. (The rather coarse expression to Amos.) But you see, I now personally know a star. Of course, not intimate any more, but she used to work right next to me at the Suggars Shoppe when she was Minnie Smith and had her hair before the fans. Magazines told the world that it was Titian and Red Max Bloomgoldstein bought Minnie a swell refugio title which he got at a wonderful bargain when some dancer let the payments slide and the New York agency took it back.

"Max and Skopellup" made a pile of dough in the Shoppe with "Honey Do" confections that had Minnie's picture on all the boxes on account of spooning for nothing and some cabinet-size apples, and finally Max said, "Maybe I should go in the picture business, with five gross of Minnie in stock," and Skopellup admitted that every immigrant knew that the picture was getting way ahead of shoe shines and candy parlors and they were acting accordingly, so they organized the "High Art Productions," and they added a lot to the Honey Do trade, and now you can see Minnie billed all over the country as "The sweetest thing in pictures."

Minnie wanted to start her artistic career in a slightly different manner, more like the girl in "Folly of the Follies," but being a city girl with no romance attached, she took what she could get. She is going to have an awfully artistic career. They got an elegant art critic to design the sets and Amos wrote the first story. . . . in three hours and seven minutes.

"Max is advertising it lavishly at great expense, as 'The Record-Breaking Story.' And Amos is so modest about it. He says dozens of staff writers can turn out all the stuff the picture need with one hand and their mind shut. Minnie can't help being famous, because Max knows everything in the business and has her hooked all over a South Sea, a Canadian money policy, a sacrificing older and daughter (making a double punch), a wild mountain girl (she's having 'La Strada' design the dresses for that), and a girl (with a simplicity) and a lured wife who is saved by her little child. And Minnie hates kids. But, then, art means sacrifice. Max sees out some stiffs of Minnie, with some refugee kids from the alley in back of our house, and some fans had the nerve to call Minnie 'maternal.' She was furious, for everybody knows that you can't hold your public if you don't look young. And there is going to be a cabaret scene, a soup and fish ball, with special effects; a curly haired child with some dogs or rabbits, a rescue, a sunset fade-out, with the lovers entwined, in every one of her pictures.

Amos admits that Minnie will prove to be superlatively superluous at least, and I only hope the fans will appreciate it.

I was afraid you weren't coming back; thought perhaps Amos had married you and taken you off to Honolulu or Monte Carlo, as you have interesting stories that you can't hold your public if you don't look young. And there is going to be a cabaret scene, a soup and fish ball, with special effects; a curly haired child with some dogs or rabbits, a rescue, a sunset fade-out, with the lovers entwined, in every one of her pictures.

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the main picture. Those Tony Sarg comes I think dreadfully tiresome and time wasting. Larry Semon in "The Show," I think it called, amused some small children, but I heard some of the older ones say they did not care for that. Neither did I.

"I like fun, though, and wasn't Lloyd funny in 'Among Those Present' (This does not require an answer, merely my way of stating a fact.) I notice that in one small town the advertisements of dry goods, ice, coal, bakeries, etc., are not hurried in the least. I don't understand why one should pay good money to see advertisements on the screen.

"I haven't seen as many letters lately extolling the good looks of Red and Barthelmess as appeared some time ago. I like them both, but I do not think either one exceptionally handsome. Barthelmess has fine dark eyes, though, but his face isn't shaped on an Adonis mold. I liked his acting very much in 'Way Down East' and 'Tollable David,' the only pictures I saw him in. But didn't he look little alongside of that big villain in 'Tollable David'?

"Barthelmess is very good in rough and rugged parts and Reid is equally good portraying the 'upper stratum' of society, which he usually represents. I agree with J. H. Mandel, regarding the news films. They are very interesting to me, and it is a shame to cut them for some senseless tomfoolery."

"(A. S. F.) If some of our regular fanettes who complain about minor inconveniences in the finest city theatre, would try their luck at the 'week-end' country theatres, their reactions ought to be well worth printing."

C. R. S.—It was Thomas Meighan, not Milton Sills, who played the leading role in "The Miracle Man." I would not be surprised if you were confuting that with a quite similar picture, "The Faith Healer" by Moody, in which Milton Sills played the name-part.

Mrs. S. W. F. writes: "A few nights ago some one inquired for a picture entitled 'The End of the Road.' It is doubtless one I have in mind shown a few years ago at a downtown theatre, and after the third or fourth performance was 'censored off.' Even that was three or four performances too many."

"A girl friend and myself went to the first evening performance, thinking it was a real movie, and were surprised to learn too late that it was a medical subject lesson, which was very nauseating. We had to stay as it was conspicuous to leave late. Ever since viewing 'Foolish Wives' I've wondered what it resembled in reticence, and now my curiosity is satisfied, for it was 'The End of the Road,' and I only wish it was the END of the road for all such object lessons."

"The beautiful girl I think was Enid Bennett, and the part of the doctor was played by the man who acted or played in 'Damaged Goods.' It was so long ago the characters are rather vague in my mind, but the subject will never be forgotten, and was interesting, regardless of the reason for producing it. You have dissected 'Foolish Wives' so well that I wish your hammer had been in operation at that time, too, when we would have heard something."

"(Gosh, thought we had it all fixed that 'The End of the Road' was the girl in 'The End of the Road.' Now you say Enid Bennett. Didn't you confuse it with Richard Bennett who, I know, played the doctor? And another letter says the girl was Joyce East. But I think we are safe in saying it was 'Foolish Wives,' for that is the information I get from the man who handled the film in this city."

Alleged Tire Thief Killed
Pittsburgh, Aug. 17.—By A. P.—Carnegie police announced last night that George J. Schuler, a railroad man, whose body was found in an automobile on a suburban highway yesterday, had been shot by Joseph Zimmerman, a garage keeper. Zimmerman said three men attempted to steal tires from his garage and that he opened fire on them.

Uncommon Sense : What Do You Want?

By JOHN BLAKE

WHAT you'll get in this world depends on what you want and on how much you want it. The child that cries for the moon never gets it, no matter how necessary he thinks it is to his happiness. If he continues a child, crying for other impossible "moons" through life, he will get neither the "moons" nor anything else worth having. The same child, earnestly desiring an elusive puppy, will catch the puppy if he is sufficiently determined and waits long enough. WHEN he grows up, if he fixes his mind on something he can get, he is reasonably sure to get it—but only if

he is willing to make the sacrifices necessary to securing it. One of America's millionaires once said that anybody could have a million dollars, if he wanted it more than he wanted sleep and play and personal comfort and kept on waiting it for thirty years. He was not altogether right, for a certain amount of aptitude for business is necessary to the accumulation of a fortune. And all men do not possess that aptitude. BUT of two men who have business sense, the one who wants the million dollars will get it, if he is willing to make sacrifices for it. The man who just wants it along

with many other things is not very likely to have it, no matter how keen a business mind he has. If employers could know what every man in their employ really wanted, they would be far better able to make promotions and to fix positions in their establishments. NATURALLY, they would favor the man who wanted to be a general manager and give him an opportunity to show by hard work how much he wanted that position. Also they would do little for the man who wanted a job with them merely to keep him in food or clothes till he got some other sort of a position. The sooner you make up your mind what you want and let everybody else know what it is, the sooner you will be on your way to achievement. Your success, of course, will depend on what you want, and whether you want that more than anything else in the world. Copyright, 1922

WIN THOMSON PRIZES

Railroad Men's Sons Awarded \$600 Yearly Scholarships
Two sons of Pennsylvania Railroad employes have obtained Frank Thomson memorial scholarships. The winners are Robert Lane Riggs, son of the master mechanic at Toledo, and George Davis Long, of Bolivar, Pa., son of the telegraph operator on the Pittsburgh division. Riggs will attend the Sheffield Scientific School at Yale University, and Long Lehigh University. The scholarships, valued at \$600 yearly, were created in 1907 by children of the late Frank Thomson, formerly president of the Pennsylvania Railroad Company, in memory of their father.

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